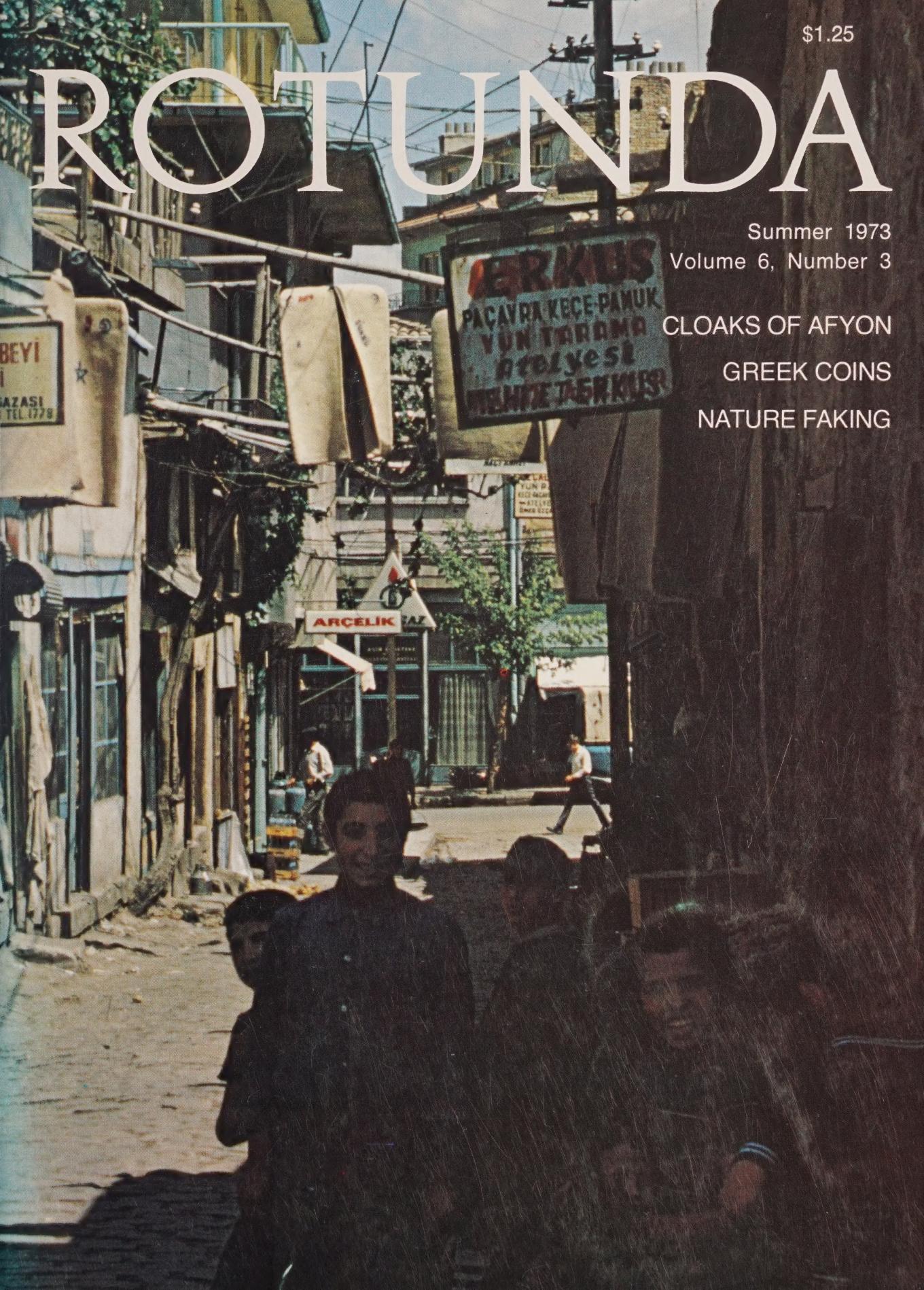


\$1.25

# ROTUNDA

Summer 1973  
Volume 6, Number 3

CLOAKS OF AFYON  
GREEK COINS  
NATURE FAKing



# The Royal Ontario Museum

100 Queen's Park  
Toronto, Ontario M5S 2C6

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# ROTUNDA

the bulletin of The Royal Ontario Museum

Volume 6, Number 3, Summer 1973

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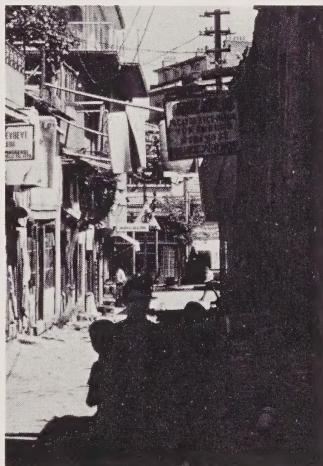
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*Second class mail registration number 1531*



*The cover: Shepherds' mantles displayed in the felt makers' street in Afyon (see page 4)*

# Focus

Please don't tear the labels and inscriptions off the back of your framed pictures. They may give the clue you (and we) are looking for . . . where the picture was painted, sold, framed, published or exhibited.

A recent example of label-saving has found a Canadian lithographer's name associated with an early Kriehoff print, linking him to this country's printers for the first time. Perhaps Canada's most popular 19th century painter, Cornelius Kriehoff had eighteen of his paintings reproduced as lithographs during his lifetime. Fourteen of these are fully documented and were printed in Munich, London and New York between 1848 and 1862; the four remaining known prints were uninscribed. An exhibition of the sought-after lithographs has recently been organized by Peter Winkworth, curator of prints and drawings of Montreal's McCord Museum, and is now on exhibition at the ROM's Sigmund Samuel Canadiana Gallery. Just before the exhibition opened, John E. Langdon, collector and friend of the Canadiana department, glanced at the catalogue and told us that his copy of one of the undocumented prints had an old label on the back of the frame. The print itself was faded and stained, the label fragmented with age, but it was possible to reconstruct a printer's name and work out a probable date of publication from the information it gave. Starting with the first line, AFRICAIN could only refer to the litho-

graphic firm of Burland & Lafricain who were partners from 1863 until 1875. WM. SCOTT was a Montreal picture framer and seller who conducted business at the address given on the label from 1867. Unless some conflicting information turns up, it seems that the pair of embossed chromo-lithographs *Hunter on Snow-shoes* and its companion *Indian Hunter, Calling* were printed in Montreal between 1867 and 1875, probably the past prints to be put on the market by the artist, who died in 1872.

It had been previously suggested that these lithographs were done by 'Smillie in New York'. This reference, which Mr. Winkworth classifies as hearsay evidence in his catalogue, may have arisen because of W. C. Smillie's association with both Burland and Lafricain in the forming of the British American Bank Note Company in Montreal in 1866. Smillie was an engraver and it seems more likely that the Kriehoff print was the work of the two lithographers during their short letterhead-partnership. By 1876 Lafricain is listed as a member of the firm of Burland-Desbarats and although Burland continued to operate on several fronts, the name Burland & Lafricain is no longer officially used.

It is satisfying to have information flow both ways between the museum and the public. This leaves only one other pair of Kriehoff's known prints without a place and date of publication . . . so who else has a labelled print?

Mary Allodi  
Canadiana Department



(Burland & L) AFRICAIN  
(Hunt or Paint) ER (C.KR) EIGHOFF  
Price  
(Publis?) HED BY WM. SCOTT,  
363 NOTRE DAME STREET, MONTREAL



Hunter on Snowshoes. *Chromo-lithograph*  
10 $\frac{1}{16}$  x 8 $\frac{3}{4}$  in. The prints were embossed and  
varnished to simulate oil paintings on canvas.



DEVBEYİ  
KASTİKLERİ  
YILMAZ SATIS MAGAZASI  
1010 VAKALICOGLU TEL: 1778

# THE VANISHING CLOAKS OF AFYON

## Textile treasures from Turkey and the Balkans

VERONIKA GERVERS

Photographs by Lütfi Erkan, Michael Gervers and William B. Robertson

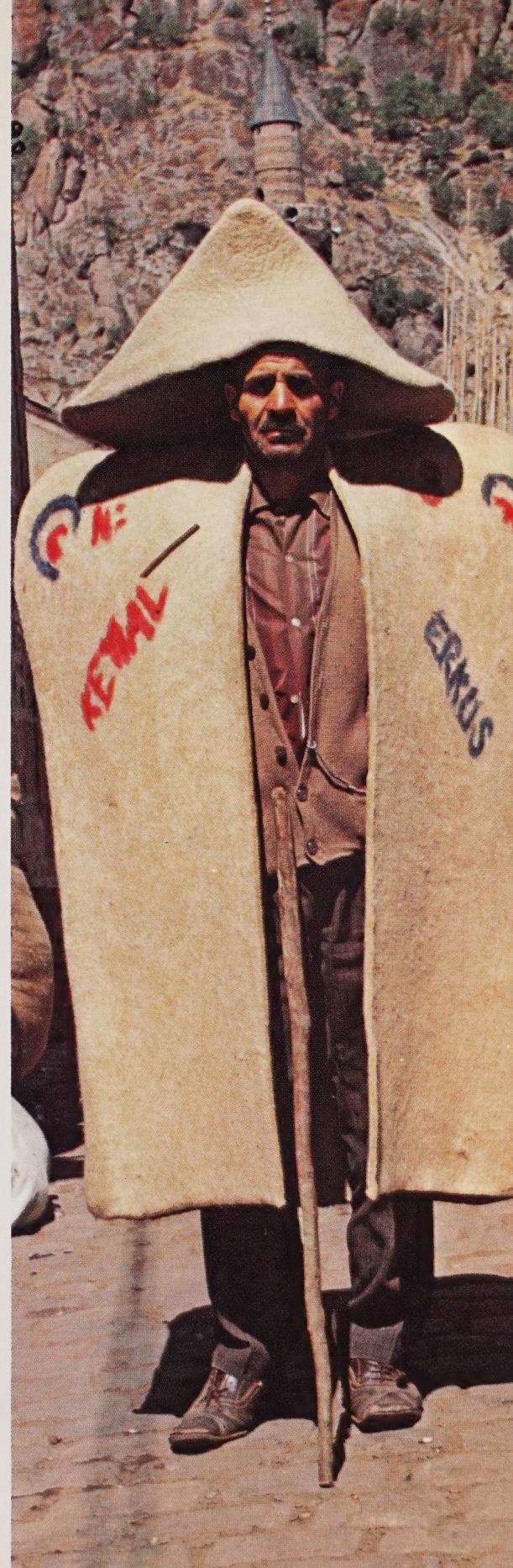
**S**ince the first decades of this century, the Textile Department of the ROM has had an important collection of regional costumes and embroideries from the Near East, the Balkans and Eastern Europe, so, in the summer of 1972, my husband and I set out on a study trip to Turkey, Greece and Yugoslavia to research the background of our pieces and to fill in gaps in the collection whenever possible.

Our first major stop was Istanbul, whose old part is a large bazaar within which is the colourful, and often confusing, covered Grand Bazaar. Our headquarters was the French Archaeological Institute in the Galata Section of Istanbul, where we stayed thanks to the generosity of the Director, Monsieur Emmanuel Laroche. An hour's walk, or 40-minute taxi ride through jammed streets, took us from the Institute to the core of the Grand Bazaar where the bustle seemed never to cease. During the day it is filled with people, carrying everything from fruits, vegetables, fish and freshly baked bread to huge bales and animals.

In the Bazaar everyone is related to everyone else, and the universal surname is "Turk." If one shows interest in an item of which the shop carries only small numbers, or none at all, the owner or one of his young aides will go around the other shops, to one of his many "relatives," until the desired item is found. Waiting, drinking coffee or sipping tea from

*The felt-making quarter (Keçeciler sokagi) in Afyon*

*Kemal Erkus, Afyon felt-maker, in a kepenek mantle*





*Turkish shepherds near Afyon in kepenek mantles*

small gold-rimmed glasses (china is said to spoil the taste), sitting on Turkish rugs in these tiny shops where time is never a consideration, brings one truly to the Orient. The polite invitations are more than simply a business practice; they are a way of life and should never be refused.

In spite of western influences that have penetrated Turkey, one can still learn almost as much about Turkish textiles in the Bazaar as in the museums. Because Turkey has an extraordinarily rich past, with major monuments and unique sites from Neolithic times up to the 16th and 17th centuries, ethnographical studies and research in costumes and textiles were relegated to the background. Only recently, unfortunately a bit too late, have efforts been made to study and preserve the country's rich popular traditions. In the radical reforms of Atatürk, traditional folk costumes were legislated away to be replaced by uniform factory-made goods. And defying further change, most Anatolian men now dress like westerners of the 1920s, when the reforms were made. Women in Anatolian villages still wear the typical

baggy trousers (*shavlar*), but these are now made from cheap printed fabrics. Perhaps only their veils are true to the old fashion, though in a simplified way. Large shawls are still used in the eastern regions to cover the entire costume and head, but these now serve simply as a practical wrap with no artistic input.

Turkish women, renowned for centuries for the beauty of their needlework, abandoned the art at the beginning of this century. One evening, waiting for dinner in the lobby of a hotel in Kars, I was working on an embroidery myself to pass the time when two young Turkish girls, acting as though they had never seen the likes of it before, implored me to show them what I was doing. I could hardly believe their admiration in a country which used to produce some of the most fantastic embroideries in the world.

Handwoven rugs are still produced here and there, but more and more frequently for tourists than for the villagers themselves. The peasants seem to favour modern broadloom, and their older pieces go to the dealers. Good pieces,

*An old Turkish woman before the  
Selimiye Camii  
in Konya*



*Turkish woman's  
head-veil with  
tapestry-woven  
and brocaded  
ornaments  
from Bursa*



however, are already very rare, and old vegetable-dyed knotted rugs disappeared from the Turkish market early in this century. Also gone are those attractive though not valuable pieces which are still common in the shops of Vienna, Paris and London. While the Museum of Turkish and Muslim Arts in Istanbul has an excellent collection of Turkish rugs, most of the exhibited material is in extremely poor condition, and the inadequacy of the labels indicates that very little professional attention has been devoted to this area of textiles.

In the last 50 years a new interest has arisen in the West for the often beautiful but technically less sophisticated flat-woven rugs: *kilim* (tapestry woven), *cicim* (brocaded) and, of course, the *soumak*. These pieces, made and used by nomads and peasants, have more of the charm of folk art than those inferior pile carpets produced in the last hundred years. But the day when many good quality flat-woven rugs were on the market are over. None of the Turkish museums appear to have a representative collection of these rugs and now will never be able to fill out their collections. Moreover, few of the superb examples ever reached western collec-

*Embroidered Turkish towel (peskir) with stylized cypresses*

*Market near the cathedral in Zagreb*





*Embroidered Turkish towel (peskir) with stylized carnation sprays*

*Turkish makrama towels with tapestry woven bands from the Istanbul Bazaar*



tions, and when they did, they usually came devoid of information about their origins, so that many of the pieces which have survived will have to remain incompletely identified.

In the Alay Kökü, a kiosk associated with the Topkapi Sarayı Museum in Istanbul, is a permanent exhibition of the collection of Prof. Kenan Özbel, a pioneer in the study of ethnographical textiles who put together, at his own expense, a large selection of rugs, embroideries, painted and printed cottons, knitting and weaving from all over Anatolia. The great value of the Özbel collection is that for the most part the origins of the pieces are known. Part of it is circulated in Turkey on travelling shows, often sponsored by Turkish banks such as the main Yapı ve Kredi Bank of Istanbul because of their interest in the Turkish textile industry. But while such exhibits reflect a growing national appreciation for Turkish folk art, it seems that little effort is being made to build up similar collections. It would still be possible to gather good quality material despite the dwindling supply, but unfortunately the museums lack the funds.

While there is extensive work to be done in the villages, many interesting functional items can still be found in the markets of Istanbul and Bursa. In the Peasant Bazaar of Istanbul, with the help of a young dealer who collected every possible example from his colleagues' shops, we examined some 2000 *makrama* towels in three afternoons and selected about 50 pieces, with different decorative designs, which match the quality of those of the Özbel collection. Colourful knitted socks and gloves can also be found in many of the shops in Istanbul and Bursa, and we put together an interesting selection of them.

Embroideries are also available, though they are often hard to find. The good pieces are often put away by dealers for future sale when their market value rises even higher. It is only after one's purchase of a relatively expensive piece, as evidence of sincere interest and a fat wallet, that they will bring out more high quality items. Embroideries dating from earlier than the 19th century no longer appear on the

local market, and are rare enough in the museums themselves.

The development of the fine embroideries has been a long one and most probably was originally confined to the western centres of Turkish civilization, Istanbul, Edirne and Bursa, the basic style evolving from the late 15th century when the Ottomans firmly secured this territory which they had gained earlier from Byzantium. Arriving in Bursa after a long and parching bus trip across Anatolia, we experienced a sudden change in climate, fauna, flora and even culture between the desertous plateau and the fertile sea-shore. Bursa, placed at the bottom of the Ulu-Dag, the Mysian Olympus of antiquity, is on the geographical dividing line of the two climates. There, in the humid and warm air, everything is fantastically green and rich and cypress trees stand out everywhere as exclamation marks on the hill sides. My first impression as I stood overlooking the town was that Bursa looked exactly like a specific type of Turkish embroidery. The natural environment may well have been the inspiration for the great change which took place in Turkish art towards the end of the 15th century. The flowering designs of the tiles, ceramic vessels, woven textiles and embroideries all grew out from this lush floral, cypress-studded background, and subsumed the contending Persian and Chinese influences.

In general, the determining factor in the quality and variety of goods available in the bazaars seems to be the extent of the tourist trade in an area and, in fact, few centres approach the richness of the Istanbul bazaars. Bursa is another good centre, but with a much smaller variety of goods. In areas where the tourist trade is small, the finer pieces are almost automatically picked up by Istanbul dealers for sale there. There are interesting bazaars in Central Anatolia, in Konya, an old Seljuk centre, and in Kayseri—an important town near the extraordinary Basilian rock monasteries of Cappadocia and thus a major point of departure for tourists—although these are also easily surpassed by those of Istanbul. But in Erzurum or Karls, large towns near the Caucasus where there are relatively few tourists, the only in-

teresting things we came across were such contemporary objects as the thick knitted hats, gloves and socks of natural wool used by the shepherds in the severe winters. In fact, we didn't even find the traditional Caucasian *soumak* woven baby hammocks, which frequently appear in Istanbul cut up into fragments because the dealers can get more for them that way. Even the local museums had few pieces of interest.

Those tourists who do go as far east as Kars are interested not in textiles but rather in Armenian architecture, in particular the Bagratid capital of Ani, some 50 km east of Kars on the Turko-Russian border. Known as the "town of a thousand and one churches," Ani is an extraordinary site with spectacular churches built of reddish brown volcanic stone and dating from the 10th and 11th centuries. The entire capital was devastated by an earthquake in the 14th century, and the only structures to survive were some of the churches, a palace and the solid double line of fortified walls with their immense gates. Forbidden to shepherds and nomads, a protected site and military zone, it is usually deserted. This area of Turkey was long closed to visitors, and until recently even scholars were not permitted to see the site, a potential archaeologists' paradise. Today the situation has eased up somewhat. Individual visits such as ours are still rare, but there is one group tour nearly every day in the summer months. With permission from the Kars Police Station we were allowed to see the ruins between 9 a.m. and 4 p.m. accompanied by a policeman and a member of the local military. Photography was permitted provided that Russian territory was not prominent in the background—a frustrating stipulation given the nature of the political geography of the area.

While still in Turkey, it remained for us to become well acquainted with the traditional felt (*keçe*) industry, an archaic craft which has survived in Anatolia to this day. It is a non-woven textile made by the application of pressure, moisture and heat to wool to make it strong and waterproof, and is the most primitive known method of textile production which developed prior to the discovery of spinning

and weaving. Because its production requires no special equipment, it has long been the favoured cloth of both nomadic and permanently settled groups. We visited two major Anatolian felt-producing centres, Konya and Afyon, where the felt-makers were proud to show us how they produced their wares and let us stay for hours to watch them work, to make notes (a feat made possible only by the fact a young English teacher from an Afyon high school, Lütfi Erkan, very kindly acted as our interpreter) and to take photographs whenever we could keep the children out of camera range.

As 20th-century technology penetrates into the most backward areas, the felt-making industry of Turkey steadily diminishes, and within the next few decades the availability of cheap commercial products will bring an end to the traditional articles. In a number of former felt-producing centres such as Kars or Erzurum, production has already stopped, while the current generation of felt-makers of Afyon made it clear that none of them wished their sons to continue the craft.

In fact, many objects once made of felt are no longer used. In Turkey, people no longer remember the felt tent coverings still so well known among the nomads of Central Asia. The wearing of the felt *fez* has been forbidden since the time of Atatürk, and today only one elderly master is employed in their production; he works in Konya exclusively for the dancing dervishes of Mevlana and the occasional interested foreigner. Felt boots, used by the Turkish army as late as the 1950s for walking on snow in the eastern regions, are now rarities and made only for special orders. Felt rugs, for centuries used by those who could not afford rugs of the *kilim* and knotted varieties, are now actually more expensive than factory-made carpets and for the most part are ordered only by the very traditional for homes or rural mosques, or by those who have their own wool and so need to pay only for the labour. I can only hope that we will be able to learn all there is to know about this craft and its history before it disappears. Given the information, advice and assistance provided to us by Turkish scholars, in particular Ihsan Hınçer, editor of the

journal *Türk Folklor*, and Hikmet Gürçay, in charge of museum affairs at the Turkish Cultural Ministry, the achievement of this goal is more promising than it might seem.

After our sojourn in Turkey, we spent a short week in Athens, and devoted most of our time to studying the magnificent folk costume collection of the Benaki Museum, exquisitely mounted, beautifully diverse and complete from veils to turned-up shoes. Unfortunately, Greece has too long been a market place to the world, and good costumes and embroidered or woven objects are no longer commercially available there. The dealers of London, Paris or New York have a better and wider selection of the famous Greek Islands embroideries than those of Greece itself. Such pieces are now so rare in Athens that even if one does come across

them they are more expensive than in other world centres. Because Greece has been so favoured by visitors it lost its finest ethnographic material some 50 years ago, and only the late 19th-century black embroidered costumes of Thracia and Macedonia, the northern and more traditional provinces, are now offered for sale in any quantity. I nevertheless managed to find some contemporary but very traditional examples of a hooded shepherd's coat with pendant sleeves (*kapa*) designed to be worn over the shoulders.

From Greece we moved to Yugoslavia, a country made up of several smaller states of different historical and cultural backgrounds, which continues to reflect this diversity not only in its geography, historical monuments, languages and two major alphabets, but also in its



Cemalettin Özçalisan, felt-maker, with a roll of keçe in Afyon

museums. We found that Belgrade, the capital, where one might expect to see a large selection of ethnographical material reflecting the culture of the entire country, had almost exclusively Serbian material. Zagreb proved to have basically Croatian material, while Skopje, the main town of Macedonia, had only Macedonian material, and the Adriatic town of Split had only material from the neighbouring coastal district. The regional costumes of the Balkans generally, and Yugoslavia in particular, are hardly known outside the boundaries of the area, most probably because Yugoslavia only recently became a tourist centre. And yet, their acquisition is still not an easy matter. Apart from the local museums, inspired primarily by regional interests, there is virtually no market for them within the country. Some of the coastal tourist cooperative shops offer a few, generally second-rate pieces, though some better examples were made available to us through the Belgrade Ethnographical Museum.

The costumes of Yugoslavia's diverse regions preserve a wealth of ancient local traditions. The fringed aprons of Macedonia, also known in Albania and parts of Romania, seem to stem

from the card-woven costumes of prehistoric times. The curious black costume with a bell-shaped skirt made of horizontal bands of heavy felt, which is found in remote mountain villages near Titograd (Montenegro) on the Albanian border, is another such cultural fossil, and F. Nopcsa, the early 20th-century explorer of Northern Albania remarked on the close similarities between it and the costume worn by women depicted on Minoan monuments. The comparison is striking and suggests that both may stem from a common source. Certain male garments, in particular the long hooded coats worn over the shoulders in a fashion similar to the Greek *kapa* and known in many variations throughout the provinces, preserve the form of the ancient nomadic garb of the Eurasian steppes which define the western border of Yugoslavia, and where such nomadic groups as Avars, Bulgars, Petchenegs and Hungarians converged in the second half of the first millennium. Macedonian culture retains some Central and Western Asian influences, while in such provinces as Bosnia and Hercegovina, where Turkish occupation lasted a long time and where a large proportion of the population converted to Islam, Moslem

*Embroidered Turkish towel on resist printed and painted ground (yazma)*

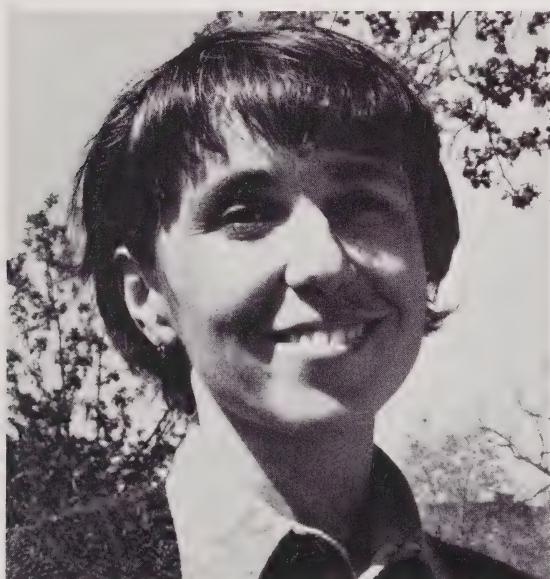


traditions predominated and Turkish forms have been preserved. The Dalmatian coast and its outlying islands were strongly influenced by Italy, while in Croatia and Slovenia, fashionable European costumes worn from the late Middle Ages through the 19th century left their indelible marks on the style of folk costume.

Quite by chance, on our last day in Yugoslavia we discovered that the daily market of Zagreb had a wide selection of old and traditional folk costumes from the neighbouring areas, in particular from the Croatian Sava Valley (Posavina), brought in by peasants to sell to tourists. One object that we saw was, in view of my own research, like a gift from heaven hung out in the Zagreb market just for me. It was a beautifully decorated man's overcoat from the neighbouring Turopolje region. Stemming from the nomadic traditions of the steppes, it had a large back-collar, and showed a close relationship to the Hungarian *szür* mantle which was the point of departure for my study of the origins of nomadic garb. Unfortunately, our financial resources were practically depleted, Yugoslavia having proved to be far more ex-

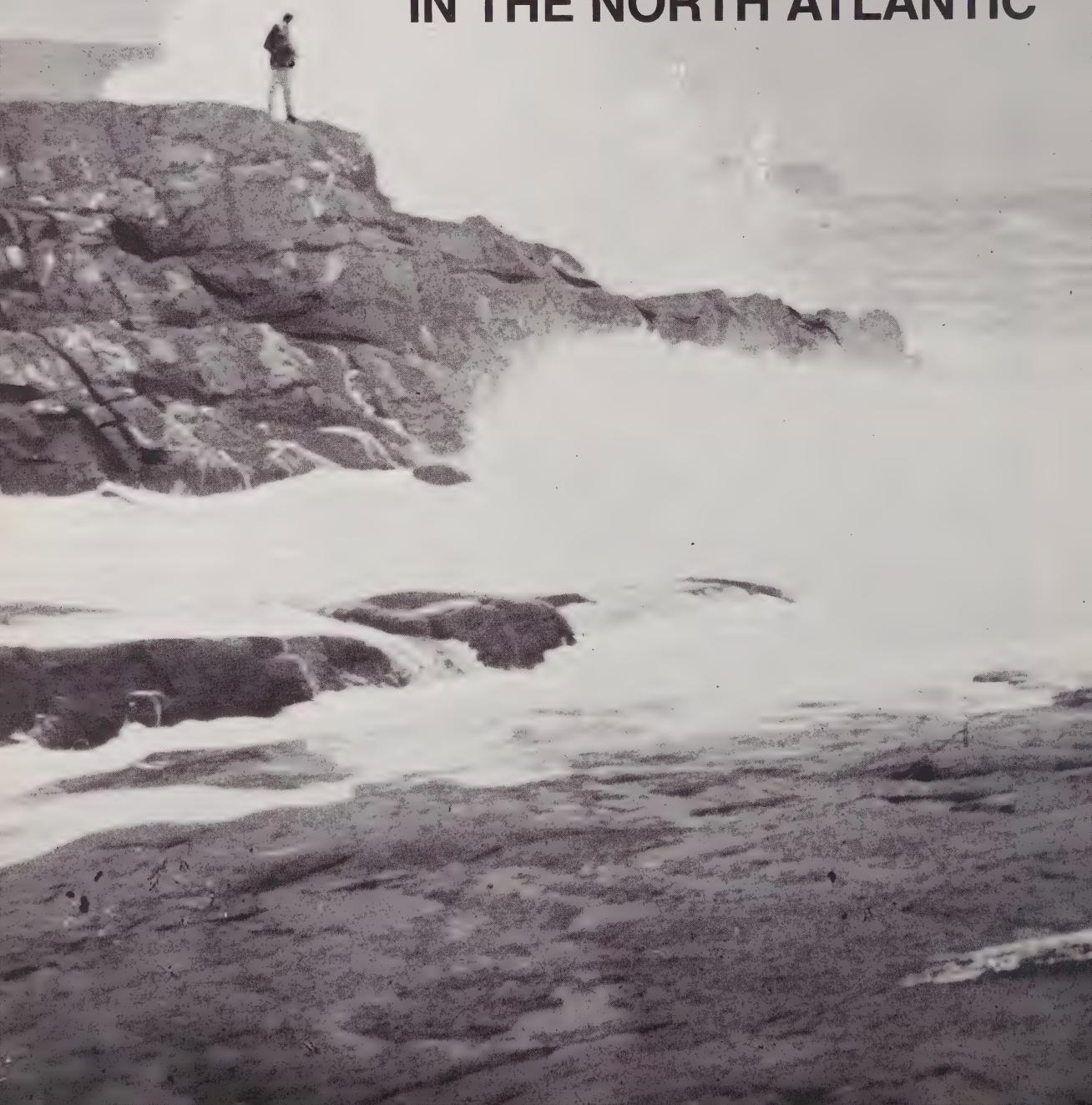
pensive than we had anticipated, and we did not have enough between us to purchase it. Eventually, after persistent yet amicable bargaining, we managed to get the price down to one which we could afford by putting together our last reserves from three different currencies. There was nothing left for lunch or even for a cup of coffee, but the satisfaction of having obtained this coat, featured in the last ROTUNDA, kept us in good if hungry spirits till we reached London.

A letter to Mr. Harold Burnham, Curator of the ROM Textile Department, describing the events of the trip and our success in acquiring unique and representative pieces for the Museum, brought an instant reply by telegram, followed shortly by funds, to the effect that I should return in order to acquire additional costumes. So I did return to Zagreb for four days, where I was able to purchase an excellent selection of Croatian women's outfits. Soon afterwards I returned to Toronto laden with some 200 pieces, and now look forward to continuing my study of regional garments and embroideries using the Textile Department's enriched collections.



Veronika Gervers was born in Hajdúnánás, Hungary, in 1939. She studied Art History and Mediaeval Archaeology at the University of Budapest, and received her M.A. in 1963 and her Ph.D. in 1965. While in Hungary, she directed excavations at the Gothic Church and Castle of Sárospatak, once the home of the Transylvanian princes, and in the Romanesque church of the Knights of Saint John at Karcsa. She came to Canada in 1967, and since 1968 has been Assistant Curator in the Textile Department of the ROM where she is presently doing research on the historical background of regional costumes in Europe and the Near East.

# SHIPWRECKS AND CANNON BALLS IN THE NORTH ATLANTIC



Most of us have grown up with stories of pirate treasure—fabulous jewels and gold doubloons buried on desert islands or lost in a shipwreck during a tropical storm. In an age when technological advances are rapidly making it easier for man to venture into the sea, it would seem natural that the interest in “sunken treasure” would be rekindled. But few think of such adventures taking place north of the Caribbean, and yet, not long ago, four men from the south coast of Newfoundland, after some years of searching, came across a ship of unknown origin with a cargo of rare coins.

Contrary to tales of instant wealth, most underwater finds have little monetary value. As remnants of our past, however, they yield priceless information to archaeologists and historians. It is for this reason that the growing enthusiasm for “treasure hunting” on land as well as underwater is of

CLAUS BREED



*The grenades as they looked before we began to chip away at the surface iron oxides*

*Shoal Bay, with the full force of the Atlantic Ocean pounding on this exposed part of the southern shore of Newfoundland*

*Photographs by C. Breed and G. Wilansky*



great concern to the ROM. The Museum is actively engaged in efforts to make the public aware of the importance, to the archaeologist, of the information gained from artifacts and from examining them in the situation in which they are found.

It is now more than ten years since I became involved in the diving "scene" in Newfoundland. To many, it must seem like a most unlikely place to pursue such a sport—the water temperature seldom goes above 50°F., and during the winter it cools to a chilling 30°F. and sometimes lower. There are, however, many rewards for the person who will put up with the frigid water. The underwater visibility is often more than 50 feet, and on occasion it even exceeds 100. The marine life is varied and interesting, and includes coral and some species of sharks. Diving in northern waters also provides a spectacle the south seas can

never match—the magnificent view of the nine tenths of an iceberg which lie beneath the surface of the water.

Newfoundland is still a SCUBA diver's frontier. When I lived there I was one of only six people in the entire province who dived. Even if that number has increased to sixty, there are still relatively few divers in a province with a vast coastline whose very extent is enough to make the province interesting for diving and archaeology. When you add to this reports of ship-sinkings from the beginning of the eighteenth century up to the present, and the fact that the wooden remains would have a good chance of survival because the cold water discourages the teredo worm (one of the main reasons for wood deterioration), the island promises to provide a fountain of information about Canada's early history. It was with these things in mind that I took three weeks off during



*An iceberg in Conception Bay*

Christmas of 1966 for a "busman's holiday" in Newfoundland.

A friend, Gary Wilansky, was to accompany me as my diving partner for the trip. Gary has parents in St. John's and we were fortunate to be able to stay with them. The day after my arrival we bought nautical charts of the area we hoped to examine and began to look up old friends. Eg. Walters was willing to give up some of his Christmas vacation to help us as dive tender—taking care of things on shore while Gary and I dove. Having increased our staunch group of volunteers to three we were ready to get down to business.

Gary and I got up early in order to get on the road to our first dive site as soon as possible. After picking up Eg. we set off for a place named Brigus. I wish I could say that it was one of those bright sunny December days we had been hoping for, but it was not. It was dull, grey and dark, and we were no sooner underway when sleet began to fall. Not exactly the kind of weather to make one look forward to a dip in the ocean.

Brigus is located on the west side of Conception Bay about 60 miles from St. John's. It was our first destination because it was known to be the site of a wreck and I thought I had already been on it—in any event, I was sure I knew its location.

Undoubtedly, most people visualize a shipwreck as the large wooden hull of a ship resting on its side, fish swimming in and out through the open gun-ports, and tattered sails hanging from the broken masts and arms, swaying in the slight movement of the underwater swells. Unfortunately, the scene of a sinking two hundred years after it has happened is somewhat less graphic, often consisting of nothing more than a formation of round stones—the ship's ballast.

In the case of the Brigus wreck, the remains were so slight that I could not even be sure that it was a wreck. The spot was at a depth of about 40 feet and approximately 100 feet from a sheer cliff rising 50 feet out of the water like a wall—a most sheltered spot and an unlikely place for a shipping accident. What we found was an oval formation of stones some 50 feet

in length, well worn and with bits of coral growing on them. We moved a few of these, but there was nothing below them but more rocks—all evidence of wood was gone. Nonetheless, we examined the find extensively and noted it for future reference, and despite the cold and difficulties with camera equipment it was great to blow salt water out of my snorkel again. When we went ashore we found an inch of fresh snow on the ground and a very cold dive tender waiting with hot cocoa and a warm Coleman stove.

The bane of the SCUBA diver's existence is filling tanks. However, the Newfoundland Diving Club in St. John's kindly granted us the use of their compressor. It was capable of filling a tank in about 30 minutes and we had six, so more than three hours per evening were needed to replenish our air supply. If we were fortunate, we would not always drain all the cylin-



*Sculpins are so well camouflaged that at times they are almost impossible to spot*

ders and less time would be required.

After arranging for the compressor and filling the tanks, we visited the Newfoundland Marine Museum and introduced ourselves to Mr. Dave Webber, the Curator. We spent a pleasant afternoon discussing shipwrecks and Mr. Webber gave us a number of leads to wrecks off the southern shore. In particular, he mentioned one ship which sank in 1813 and another, of the same period, called the *Conus*. The most interesting of all his leads were some strange cannon balls a diver had brought in to him for identification. They weighed only a fraction of what cannon balls of their size usually weigh and, what was more peculiar, as they dried out they became warmer, then cooled again and became lighter, sometimes cracking. A site which could yield such strange specimens certainly merited further examination. But first I would look into the whereabouts of the *Conus*.

In Newfoundland, when you refer to the southern shore you are not, as you might think, describing the south coast of the island. The term "southern shore" is applied to the area on the extreme east coast south of St. John's. The road out of St. John's was excellent. But no sooner had we turned onto the dirt road to Shoal Bay, our destination, than it became obvious that the low-slung, overloaded station-wagon we had borrowed from Gary's parents was hardly suitable for a trail which would have been a challenge to a Land Rover or Jeep. When we reached a wooden bridge with half its boards missing, we left the car and proceeded on foot, hoping to find it easy walking distance from the bridge to the coast.

I am fond of Newfoundland and its weather, but I have to admit that it is not always ideal. After walking an hour in pouring rain we found that our "road" disappeared into a raging stream and emerged on the other side. Wet and cold, we returned to the car, resolving to try again for the *Conus* when and if we could rent a Land Rover. With the rest of the day still before us we decided to try and locate the site which had yielded the mysterious cannon balls.

We began our "cannon ball" investigations with a very interesting conversation with one of

the senior citizens of the small outpost. These people are an absolutely inexhaustible source of information on happenings in the area, often from long before their time. Our kind and talkative old gentleman was no exception. He told us of the stories of treasure off the shore of his little settlement which he had heard at the time when he went off to war—referring to 1914. He had been told of the ship's sinking by his grandfather, then 84, who had himself heard the story from his grandfather as a boy. I calculated that our friend must be the fifth generation to tell of the sinking, and that this would put the ship in question on the rocks sometime around 1750, give or take ten years. The stories, of course, always include tales of chests of gold coins which could be seen, but not quite reached, from a fishing boat, or the coins themselves being brought up in the fishing nets—always someone else's. In any event such stories are always interesting and valuable leads to possible wreck sites.

We found someone to take us to the point in the bay where the wreck was rumoured to be, and Gary and I suited up and entered the water late in the afternoon. Almost immediately we came across a huge pile of ballast stones which, unlike the pile at Brigus, had wooden ribs still visible sticking out from beneath them. Behold—a wreck! The wreck was located in very shallow water (approximately 15 feet) with a sand/mud bottom. The least bit of movement by a diver stirred up thick clouds, reducing the visibility to the point where we could do little but feel our way around in the murky brown muck. In spite of this, we managed to get a good look at the site before the mud and the setting sun cut out all the available light, and after forty-five minutes underwater I emerged smiling. We would have to come back again to see exactly what we had, and I must confess that during the trip home the conversation turned to pirates, Men of War, brass cannons, and mysterious cannon balls that got lighter as they dried.

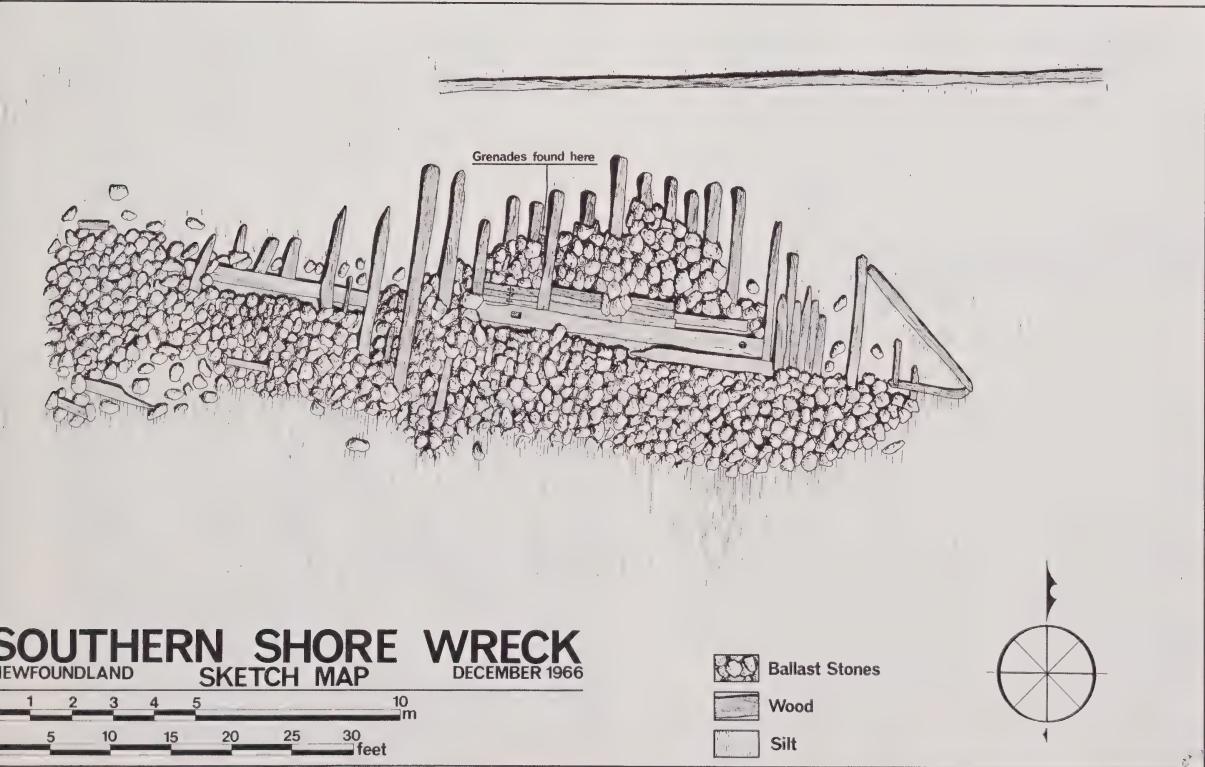
The following day the weather was so miserable that we confined our activities to indoors. We filled our tanks and I tried, unsuccessfully, to get the flashgun on the underwater camera

*The ubiquitous Sea Anemone*



working again. It is at times like these that one is sorely tempted to throw the camera, housing and all, into the nearest cement mixer. I now knew that I had something to photograph but nothing to do it with.

On the morning of December 22nd, for the first time since our arrival, we were greeted by sunshine and started out early for the wreck. The drive was more than fifty miles, half of which was on dirt roads, but as the weather was good and our spirits high, it seemed to take no time at all and by noon we were in the water. I had brought a sheet of plastic acetate and a measuring tape along, so the first task was to make a drawing of the wreck. The total length of the area covered by timber and ballast was about 85 feet and the width was approximately 23 feet; these measurements, however, make no compensation for the slope of the bottom or any other unevenness in the terrain.



Just north of the ballast stones we also located a long beam or "mast." The "mast" emerged from the mud about amidship and ran parallel to the keel and past the bow for a total length of approximately 60 feet. Other than the fact that it was long and straight, there was no reason to think that this beam was the mast. There were no fittings visible, and we were unable to locate anything in the mud immediately adjacent to it.

When the sketch had been completed we began to grope around in the area where the ribs were exposed, on the north edge of the ballast stones. It wasn't long before a large conglomeration of iron oxides was exposed and I could detect large spherical shapes in the maze of rust. The balls seemed to be about 3-3½ inches in diameter. It was not possible to pry them loose, so we broke off a chunk which appeared to contain at least three of the cannon balls. The mass weighed about 40 pounds but we managed to transport it to the shore by staying underwater as long as possible, walking along the bottom until we were on the beach.

When we got back to the car we wrapped the conglomeration in damp paper to keep it moist until we could get back to St. John's. Once there, we began to take the mass apart using a hammer and chisel. I found that there were not three cannon balls but eight and, like those we had seen at the Maritime Museum, they became warmer and lighter as they dried. By the time they were completely dry they had also cracked in a number of places. The composition of the balls was to remain a mystery until I returned to the ROM.

Unfortunately, the 22nd proved to be our last day of good weather. The *Conus* was still on our minds, and a couple of days later we managed to borrow a Land Rover and drove over the little dirt road to Shoal Bay. The bridge with the missing boards held, and we shot the rapids successfully. When we reached the coast we were met by a magnificent sight, but a depressing one from the diver's standpoint. The winds were blowing from the east and the whole North Atlantic had decided to wage war with the east coast—the rollers were twenty feet high, crashing against the cliffs and

sending spray sometimes as high as 60 feet into the air. It might have been possible for a diver to enter the water but there would have been no way for him to get back on the shore again. The winds continued to build, and for the remainder of our time in Newfoundland we were forced to stay in the lee of the cliffs and restrict our activities to pleasure dives.

I had given four of the eight cannon balls to Mr. Webber, taking the other four back to the ROM so that we could study them further. It was decided to cut one of them in half. On sectioning, it was discovered that the ball had originally consisted of a thin iron shell containing a cavity extending toward the surface and fitted with a conical plug. The cavity was tightly packed with a substance and presumably once contained a fuse. This construction identified the spheres as grenades rather than cannon balls.

The filings from the saw cut were submitted for analysis and proved to be composed largely of charcoal. There was also evidence of potassium nitrate, a strong oxidizing agent, and some phosphate. Phosphate is not an essential ingredient in gunpowder, but was introduced as a constituent of the urine employed in early processes in order to stabilize the powder during corning (grinding). Its presence provides strong support for the belief that the cavities in the grenades originally held gunpowder and not some other form of explosive based on sulphur. There was also some hint of an oily substance, perhaps coconut oil, which is related to the manufacturing process.

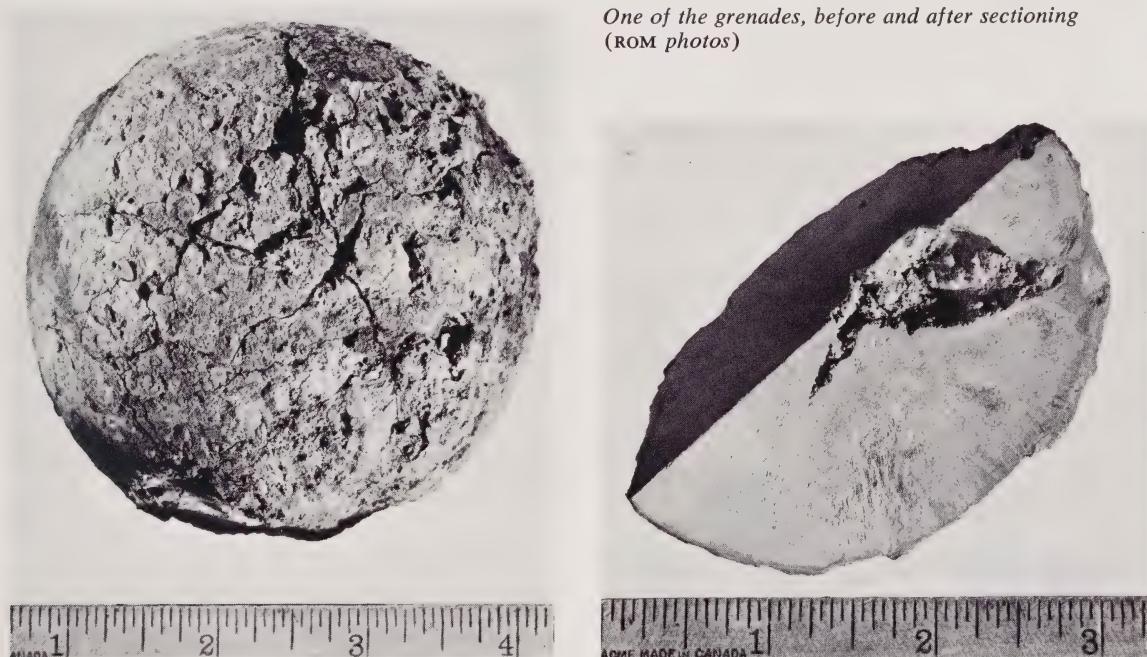
So the mystery of the balls had been solved. The grenades consisted of a thin iron shell approximately one half-inch thick with an inside diameter of about 3½ inches. The interior was filled with gunpowder through a hole in the shell, a fuse was inserted, and a conical plug was then placed in the hole. When the ship sank the iron shell began to rust, and when we arrived on the scene all that remained of it was a thin crust of iron (maximum  $\frac{1}{16}$  inch thick) and a lot of iron oxides. When the iron oxides had been removed all that remained was a 3½ inch ball of hard, compressed gunpowder. As this dried out, a chemical reaction between the

remaining salt water and the iron caused a slight increase in temperature. As the drying process continued, deep cracks appeared in the surface and the evaporation of water caused a lightening in weight. This fitted the exact description of the balls already examined in the Marine Museum.

But what ship sank in the bay, and when? I hope that I will someday return to the site and find the answers to these questions and others.

*The author is grateful to Mr. Robert Organ, head of the ROM's Conservation Department at the time, for chemical analysis of the grenade filings. The four grenades returned to the Museum are now in the collections of the Office of the Chief Archaeologist under the care of Dr. Walter Kenyon. The author would also like to thank Miss Peta Daniels, without whose assistance the preparation of this article would have been a monumental task.*

*One of the grenades, before and after sectioning (ROM photos)*



Claus Breede was born in Kolding, Denmark in 1944. Mr. Breede was employed by the Office of the Chief Archaeologist, ROM, from 1967 to 1971, and is presently working for the West Asian Department, ROM. His work for the Museum has utilized his skill as a scientific illustrator, architectural draftsman, surveyor, photographer, and diver. He has participated in the ROM's underwater work in Canada and the Virgin Islands, and has worked on excavations in Canada, British Honduras (Belize), and Iran.

# Harold B. Burnham

On May 12, 1973 Harold B. Burnham, Curator of the Textile Department, died following four months of illness. The loss to the Museum is a grievous one since his broad and deep knowledge of historic textiles had gained him, and thereby the Museum, a world-wide reputation in this field.

He had a life-long interest in the Museum and joined the staff in 1958, coming to it as an experienced and well-recognized hand weaver with a keen interest and knowledge in historic textiles. It was not long before he was in charge of woven textiles in the Museum's collection and had risen to Associate Curator. In 1968 he and Mrs. Brett switched positions, with mutual understanding, whereby he became Curator and she Associate Curator.

Under Mr. Burnham's able leadership the department expanded both the extent of its activities and collections and in its reputation. He was an early member of CIETA (The Centre for the Study of Ancient Textiles) in Lyon, France, and in 1956 had been appointed to the Conseil de Direction. Through his work on the

international vocabulary, a major project of the Centre, his wisdom and knowledge came to the attention of European and American textile scholars and ultimately gained him an international reputation.

A subject near his heart was early hand-weaving in Canada, a project launched by Mrs. Burnham in 1947. It became the major concern of the department involving all members at one time or another but it was the final years of intensive research by Mr. and Mrs. Burnham which culminated in the publication of *Keep Me Warm One Night* which has been so well received from coast to coast and abroad.

His knowledge was remarkably broad, ranging over the whole field of textiles from the stylistic and technical intricacies of Persian velvets to the *ceinture flêchée* of Quebec and the Salish blankets of the West Coast.

To his friends and colleagues he brought delightful companionship, a sympathetic ear in time of need, and wise counselling. He will be sadly missed.

*Katharine B. Brett*



*Harold Burnham analyzing a Canadian coverlet in a small museum*

# “MONEY ALONE SETS ALL THE WORLD IN MOTION”

ALISON HARLE EASSON

**C**redit for the title goes to the comic playwright Publilius Syrus who lived in the 1st century B.C. By his lifetime, money in the form of official coins had facilitated commercial transactions in the ancient Greek world for several hundred years.

Available information indicates the first true coins—of a definite weight and backed by a responsible authority—were issued in Lydia in Asia Minor about the mid-7th century B.C. They replaced lumps of bullion used in official transactions and, in everyday life, supplanted the carrying around of barter goods.

From Asia Minor the use of true coinage spread to the Greek cities around the Aegean Sea. Soon it became necessary to establish several denominations bearing a fixed relationship to each other, with the official value of a coin depending upon its weight. Colonists who moved to northern Greece and to the western Mediterranean usually minted their coins on the same weight-standard as their mother-city in Greece. As a result different weight-standards were used in various areas. The Attic and Rhodian standards were based on the weight



*Silver tetradrachm of Naxos in Sicily, 461-415 B.C. This coin is the gem of the collection because of its beauty and technical excellence. The head of Dionysus is on the obverse and a drunken Silenus on the reverse.*



*Silver stater of Aegina, c. 650-600 B.C. The chisel cut across the obverse, ensured that the coin was not plated.*



*Electrum half-staters of Lydia, Asia Minor. Before 561 B.C. The coin on the left shows the lion's head obverse, and the one on the right the marks of the punch when the coin was struck.*



*Silver didrachms of Tarentum, South Italy, 4th century B.C. The obverse of the coin on the left shows a horseman with lance and javelins. The reverse on the right portrays Taras, legendary founder of the city, riding a dolphin.*

values of the tetradrachm and the drachm; the Aeginetan, Corinthian and Achaean standards on the stater and the drachm; the Lydian or Persian on the double siglos and siglos.

Of all the Greek currencies, one of the most trusted throughout the ancient world was that issued by the great city-state of Athens. Athenian coins maintained their strict standards of weight and purity of metal. This was facilitated by the fact that Athens had her own rich silver mines at Laurium which didn't run out of ore until the 1st century B.C. Most other Greek centres had to depend on outside sources for their bullion.

To illustrate the history of Greek coinage, the Royal Ontario Museum opened a new exhibit in March, 1972. The eight display cases contain a total of 561 coins—35 of gold and electrum (an alloy of gold and silver), 511 of silver, and 15 of copper. An adjoining large wall map of the Mediterranean area, painted by the Museum artist Sylvia Hahn, shows the ancient Greek centres which produced the displayed coins. Above the exhibit large photographic reproductions of some of the finest coins shown give a vivid impression of their beauty and craftsmanship.

The coins in the exhibit are arranged in a traditional numismatic order, beginning with those minted in Spain, then circling the Mediterranean clockwise reaching inland as far east as Bactria, then turning westward through Egypt and along the southern coast to Mauritania in north-west Africa. The coins issued by each city are arranged chronologically. They vary in size from heavy bronze issues that are



*Silver stater of Syracuse. 304-289 B.C. The winged horse Pegasus, symbol of Corinth, emphasizes the close ties between the two city-states.*



*Silver drachm and didrachm of Larissa in Thessaly. 400-344 B.C. The head of Larissa on the obverse was copied from a coin of Syracuse with a facing head of the nymph Arethusa, created by the artist Kimon. The horse on the reverse symbolizes the famous horse-breeding plains of Thessaly.*



*Silver tetradrachms of Rhodes. 304-166 B.C. The coin on the left bears the head of the sun-god Helios, patron deity of the island. The reverse of the coin on the right includes the rose, for which the island was named, and the name of the responsible magistrate, Eukrates.*

2" in diameter to tiny silver and gold coins as small as a fish-scale.

The earliest coins were of electrum, a natural alloy of gold and silver in varying proportions. King Croesus of Lydia (561-546 B.C.) began to use the two precious metals separately for different denominations. Silver was always more popular with the Greeks than gold, which was mainly used as an emergency coinage. Bronze issues did not become common until the 4th century B.C.

Coins of today still show characteristics of the coinage developed by the various Greek city-states: the use of various metals in several sizes for the different denominations; the portrayal of the reigning monarch or head of state on the obverse; and variations in the type of the reverse according to the denominations and the year in which the coin was minted.

As an initial step in producing coins, cob-shaped bars of metal were filed into slices of desired weight, or else molten metal was poured into individual moulds. The blank or flan obtained by either method was then heated and placed over the obverse-die or stamp fitted into an anvil. A punch or reverse-die was hammered into the upper side of the flan. The irregular circumference of ancient coins resulted from the absence of a collar around the flan.

Engraving of the dies varied in quality from inferior to what must be considered works of art executed by skilled artists who often signed their names to the dies.

Usually the subject of the obverse was the deity particularly honoured by the city-state. The image on the reverse could then be of something closely connected with the deity or with the city and its history. Local products were also popular subjects. For instance, the



*Siculo-Punic tetradrachm of Carthage minted in Sicily after the Carthaginian invasions of the island. 410-310 B.C. The horse's head and palm tree symbolized Carthage.*



*Silver stater of Aegina. c. 404-350 B.C. The island retained the tortoise, by this time a land-tortoise, and the incuse square enclosing a simple pattern reminiscent of the earlier punch-marks for centuries.*



*Silver stater of Sybaris, South Italy. 560-510 B.C. This exhibits the incuse technique of striking in which the reverse, shown on the right, is indented in the same design as the obverse.*

horses portrayed on the reverses of the coins of Larissa in Thessaly recall the herds on the plains in the area. Often some object that was a pun on the city's name was depicted. The island of Rhodes used the rose after which the island had been named. The aim was to mark the money of a state with easily identifiable designs to indicate its guarantee of the coinage. As further surety, monograms of officiating magistrates often were included.

Those first coins issued by Lydia in the 7th century B.C. carried a design or type only on the obverse side. The reverse bore only the marks of the punch. These simple coins gradually were elaborated until designs appeared on both sides. However, some coinages continued using incuse or indented squares enclosing simple patterns that were merely elaborations of the early punch marks.

In the last quarter of the 6th century B.C. many mints in the south of Italy were using a complex incuse technique. The flan was compressed between two interlocking dies. The reverse of the coin was indented either with the same design as the raised obverse or in another design that fitted exactly within the space used by the type on the obverse.

Ancient Greek coins usually reflect the artistic style of the period in which they were minted. The formalized shapes and designs of the sculpture and vase-paintings of the Archaic period (about 650-480 B.C.) are seen on contemporary coins from Asia Minor to Sicily. However, certain coinages, such as those of



*Silver stater of Corinth. 500-430 B.C. The archaic head of Athena Chalinitis, or Bridler of the winged horse Pegasus, is set in an incuse square.*



*Silver tetradrachm of Athens. Mid-5th century B.C. and later. The head of Athena was too large for the flan so that the crest of the helmet is missing. The reverse shows the little owl sacred to Athena.*



*New Style tetradrachm of Athens. 157/6 B.C. The names of three magistrates—Polemos, Alketes and Patros—appear on the reverse, thereby dating the coin.*

Athens and Aegina, kept their archaic designs relatively unchanged for centuries.

By the late 6th century B.C. the types used on most of the denominations minted by Athens had been established. On the obverse of the tetradrachms (4 drachms) was the head of Athena in archaic style, and on the reverse her sacred owl. But as the output became immense the artistic level declined.

The archaic rendering of Athena's head and the owl was retained with only some stylistic innovations until the 2nd century B.C. Then the so-called New Style tetradrachms, on larger and flatter flans, came into use. The head of Athena shown on the obverse was now taken from the 5th-century gold and ivory statue of Athena Parthenos by Phidias. The reverse retained the owl, now standing on an amphora, but added the names of the three magistrates in charge and the month when the issue was minted.

Coinages of most Greek centres kept pace with other art forms during the Classical period (about 480-330 B.C.). Innovations in composition and three-dimensional conception found in the sculpture of the period were also used by the die-engravers, some of whom began to sign their dies.

Usually working with set types for the obverse and reverse the artists explored every possible variation in design. Their creations influenced die-makers at other mints around the Mediterranean.

The coinage of Syracuse in Sicily epitomizes the art of die-engraving at this time. Most of her coins depicted the head of the nymph Arethusa on the obverse and a quadriga, or four-horse chariot, on the reverse. But artists such



*Silver dekadrachm of Syracuse, Sicily. 415-357 B.C. It was created and signed by the artist Euainetos. The beautiful female head on the obverse has been called either Persephone or the nymph Arethusa. On the reverse, the winged Nike flies above to crown the victorious charioteer.*



*Silver tetradrachm of Syracuse, Sicily. 413-357 B.C. The hair of the nymph appears to be blown away from her face. This design was created by the artist Eukleidas.*



*Silver tetradrachm of Perseus of Macedon. 179-168 B.C. The obverse bears the portrait of Perseus, the last king of Macedon, and the reverse his title and name.*

as Eukleidas, Kimon and Euainetos, who created and signed their coin-designs, show great variation and individuality. The nymph's hair is always fashionably dressed in the latest style and each artist shows the quadriga at a slightly different moment in a race.

The Hellenistic period (330-100 B.C.) saw the development of the art of portraiture on coins. Prior to the late 4th century B.C. the portrayal of a ruler on currency had been infrequent. Now it developed into full-fledged realistic portraiture. Such coins usually include the name of the king on the inscription on the reverse, thereby providing a chronicle of historical personalities.

On several occasions in the history of the Greek world, city-states joined in a league against a common enemy. Members of the league then would issue a federal currency for use among themselves.

When the Chalcidian League was formed against Athens and Macedon early in the Peloponnesian War (431-404 B.C.), its headquarters at Olynthus minted coins for the member-states. On the front or obverse of the coins was the head of Apollo, the League's patron deity, and on the reverse was his lyre.

During the 3rd and 2nd centuries B.C. the Achaean League in the Peloponnesus used another form of federal currency. The coinage had the head of Zeus on the obverse and the Achaean monogram on the reverse with letters or a symbol identifying the city which issued the particular coin.



*Silver tetradrachm of the Chalcidian League. 392-358 B.C. It was minted at Olynthus, the headquarters of the League, and bears the head of Apollo on the obverse and his lyre on the reverse.*



*Silver tetradrachm of Alexander the Great of Macedon (336-323 B.C.). This head of Herakles wearing a lion-skin may actually be a portrait of Alexander.*



*Silver tetradrachm of Ptolemy V of Egypt (204-181 B.C.). The portrait on the obverse must have been done when he was a young man. The reverse bears an eagle standing on a thunderbolt, a common Ptolemaic reverse-type.*

After the death of Alexander the Great in 323 B.C., his generals eventually assumed kingship of their allotted territories—among them Ptolemy in Egypt, Seleucus in Syria and Antigonus in Macedonia. Their descendants minted long series of coins usually bearing the portraits of each successive monarch until they gradually succumbed to Roman domination by the end of the 1st century B.C.

Alison H. Easson, Assistant Curator in the Greek and Roman Department, and Dr. J. S. Wilkinson, Research Associate, worked on the new exhibit of Greek coinage from 1969 to its opening in March, 1972. The entire collection of almost 2,000 Greek coins has now been catalogued. Mrs. Easson came to the ROM as Curatorial Assistant and became Assistant Curator in 1968, receiving her M.A. from the University of Toronto in the same year. Her particular fields of interest are the Romano-British collection and Greek and Roman numismatics. Dr. Wilkinson, a practising dentist, President of the Chedoke Numismatic Society and past President of the Canadian Numismatic Association, 1961-3, is a numismatist specialising in ancient Greek coinage.



*Silver tetradrachm of Antiochus I of Syria (280-261 B.C.) He was the son of Seleucus I, the general who took Syria as his territory after the death of Alexander the Great.*



*Silver tetradrachm of Cleopatra VII of Egypt and Mark Antony. c. 34 B.C. This coin provides the link between Greece and Rome with the Greek queen on one side and the Roman general portrayed on the reverse.*



*Silver tetradrachm of Antigonus Gonatus of Macedon (276-239 B.C.). The obverse and reverse celebrate his victory over the Gauls at Lysimachia in 277 B.C., aided by Pan who created "panic" among the enemy, and Athena.*

# Recent Publications

## EVERYDAY LIFE IN COLONIAL CANADA

by Loris Russell

Copp Clark, 208 pages, illustrated; h.c. \$7.95, s.c. \$4.50.

What is a niddy-noddy? a 'bonne'? shaganappie?

This compact and commonsense account of life in colonial Canada will tell you. Dr. Russell, Chief Biologist at the ROM, has as his avocation the history of colonial Canada. Here he encapsulates the history of the colonies from settlement at Port Royal in 1608 to the Fraser River gold rush of the early 1860s. He then describes how and with what the settlers cleared the land and raised homes and barns, what their crops and domestic animals were and why; how they dressed and furnished their homes and obtained heat and light; what they ate and drank and how (occasionally) they travelled. Pioneer life left little time for contemplation. Today's would-be commune dwellers may well think twice before scouting for marginal land on which to achieve closeness to the earth.

The book was published simultaneously in England and Canada, which may account for the minor annoyance of being told how to pronounce 'canoe.' But *Everyday Life in Colonial Canada*, from Acadia to York boat, is a concise, fascinating and often dryly humourous book.

O.G.K.

## CUT MY COTE

by Dorothy K. Burnham

ROM; 36 pages, illustrated; s.c., \$2.00

The traditional garments of many cultures have changed only very slowly, almost imperceptibly in some cases. What influences fashioned their cut and shape?

Climate, curiously, has not been a considerable factor; more important have been the movements demanded of the wearer. Taboos about the covering, or not, of the body have also been important. But most influential of all has been the particular material available for making garments. An animal skin may be cut only in certain ways if it is to be most economically employed. Again, the different widths of looms customary in various parts of the world clearly

impose limitations on the garments that could be made from their cloth.

The author has researched a wide range of traditional clothing in the ROM. The result is a major exhibition in the Museum and also this publication which she describes as "only an introduction." Still, with its clear descriptions, diagrams and photographs it is a fascinating introduction leaving one with an appetite for much more.

A.M.

THE HUNGARIAN SZÜR: AN ARCHAIC MANTLE OF EURASIAN ORIGIN; ROM *History, Technology and Art Monograph 1*; Veronika Gervers-Molnár; 192 pages, illustrated; s.c. \$7.50

The szür-mantle of the Carpathian Basin was, until WWI, the characteristic outer garment of Hungarian herdsmen and peasants, and belongs to the ancient nomadic traditions of Eurasia. In this extensive study, Dr. Gervers-Molnár examines its historical origins and diffusion from medieval times to the 19th century.

A CONTRIBUTION TO THE BIOLOGY OF CADDIS-FLIES (TRICHOPTERA) IN TEMPORARY POOLS; *Life Sciences Contribution 88*; G. B. Wiggins; 36 pages, illustrated; \$2.00

REDESCRIPTION OF THE SKULL AND MANDIBLE OF PARKSOSAURUS FROM THE LATE CRETACEOUS WITH COMMENTS OF THE FAMILY HYPSIOPHODONTIDAE (ORNITHISCHIA); *Life Sciences Contribution 89*; P. M. Galton, 24 pages, illustrated; \$1.50

CONODONT ULTRASTRUCTURE: THE FAMILY PANDERODONTIDAE; *Life Sciences Contribution 90*; C. R. Barnes, D. B. Sass, M. L. S. Poplawski; 36 pages, illustrated; \$2.00

NEW SYSTEMATIC DATA FOR THE NORTH AMERICAN CADDISFLY GENERA LEPANIA, GOERACEA AND GOERITA (TRICHOPTERA: LIMNEPHILIDAE); *Life Sciences Contribution 91*; G. B. Wiggins; 36 pages, illustrated; \$2.50

AN INDEX TO CHINESE CERAMIC KILN SITES FROM THE SIX DYNASTIES TO THE PRESENT; *Art and Archaeology*; Yutaka Mino and Patricia Wilson; 104 pages, 8 maps; \$9.50

*All publications listed above are available from the ROM or at the ROM Book and Gift Shop.*

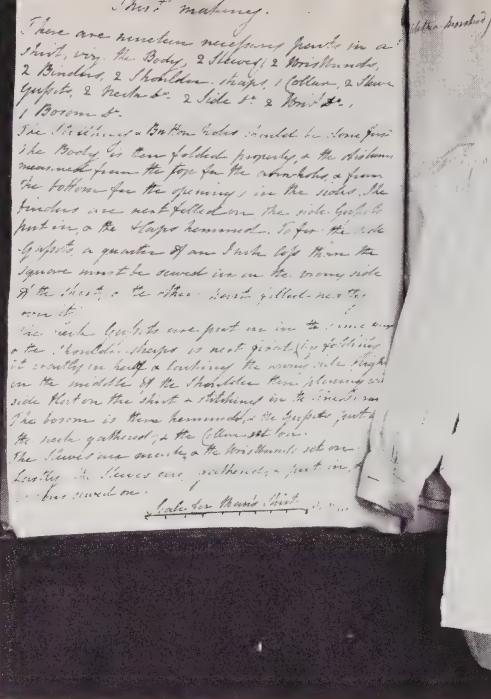
# The Growing Collections



The Spring 1972 issue of ROTUNDA reported the Far Eastern Department's acquisition of a Japanese "Negoro" Type lacquer ewer, for which certain Chinese stylistic affiliations were noted. This year has seen another significant addition to our Japanese lacquer holdings: a large covered box with tray whose style and technique of decoration demonstrate a distinctive native development (973.149).

Measuring 12" in height, with a length of  $14\frac{1}{16}$ " and breadth of 11", this container shows an unusual use of lacquer and dwarfs the more familiar and similarly shaped *te-bako* used to hold toilet articles. A ground of glossy black lacquer covers the wood base, with pictorial decoration outlined in red to contain flat areas of gold and silver on red and brown lacquer bases, respectively, and further details added in red and black lacquer lines. This is a complex form of the *hira-maki-e* technique perfected during the Momoyama Period (1568-1615). Decorative motifs—crane and turtle, bamboo and pine—symbolize longevity or immortality.

Research on this rare example of Japanese lacquer art has revealed a most important affiliation. The box's flattened dome top is sufficiently distinctive to find very few parallels. Two similar covers were discovered on smaller boxes, in the Boston Museum of Fine Arts and the Victoria and Albert Museum, which have attributed origins at Kōdai-ji, a Zen temple in Kyoto. This shrine had been founded by Toyotomi Hideyoshi (1536-1598), the warrior-administrator sometimes compared to Napoleon for his brilliant military campaigns, and was dedicated to him by his wife, Kitano Mandokoro, after his death. Kōdai-ji has long been famous for its cache of lacquer objects used by Hideyoshi. Only recently, however, was the decoration of its Tamayo (memorial hall for Hideyoshi and Mandokoro) associated with a date and lacquer artist's name. An inscription of 1596 by Kōami Kyūjiro (1569-1610) was found inside the folding doors behind Hideyoshi's sculptured portrait. Similar folding doors behind Mandokoro's image on the opposite end of the same wall bear bamboo and pine paintings strikingly like the decoration of our lacquer box. The Kōdai-ji lacquer vessels are now housed in the Kyoto National Museum and classified as Important Cultural Properties of Japan.



The collection of Turkish and Greek Islands embroideries has been enriched by a gift of 19 pieces from Mrs. Dorothy Burr Thompson, Acting Director of the Royal Ontario Museum of Archaeology between 1946 and 1947. She acquired the pieces in Athens in the early 1920s from shops and from Greek refugees from Turkey. They are all of a fine quality which is now rare. The detail of an early 19th-century Turkish towel-end shown here depicts buildings among cypresses and flowers, a naturalistic view reflecting scenes characteristic of the western shore of Anatolia (973.123.12).

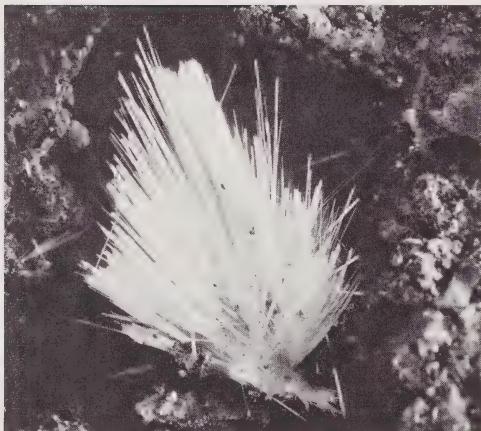


The Textile Department recently acquired a manuscript book of "Instructions on Needlework, Knitting and Marking as derived from the practise of the Inhabitants of Puslinch House near Yealmpton Devonshire" (973.72a). It was completed in January 1831 for Jane Yonge and was sent to her with this inscription in Toronto where she was staying with her sister Elizabeth Yonge, wife of Sir John Colborne, Governor. Jane married Reverend Dr. Harris, principal of Upper Canada College and took the book back to England with her when the Harrises returned in 1838.

The book contains eighteen miniature garments and sewing samples and an actual-size baby's bonnet and shirt. Making miniature garments and tacking them into books inscribed with the pupil's name and the date was a teaching method in general use in England in the 19th century, but instructions rarely accompanied the samples. In our book, nearly all the sewing samples are accompanied by instructions on how to make them. The initiative for producing our unusual sewing book came from Alethea Harriet Yonge, another sister of Lady Colborne. Many members of her family participated and each page with a garment tacked to it is initialled. It may have been done for the instruction of Lady Colborne's daughters or for some project which Sir John Colborne had in mind, since he was keenly interested in education.



The collection of Central Asian costume has been strengthened by an anonymous gift of two coats. The first, a man's quilted overcoat (*chapani*) decorated with embroidery, is a very handsome example of a mantle worn traditionally by Turkmen tribesmen on festive occasions (973.103.1). The second is an unusual garment which is worn draped over the head by Uzbek women (973.103.2). The extremely long sleeves, closed and joined at the back with an ornamental strap, preserve an archaic tradition of Central Asia, where coats worn over the shoulders with pendant sleeves are known through artistic representations as early as the 6th century B.C. Both coats are made of characteristic warp-ikat silks which are patterned by labouriously tying and dyeing the threads prior to weaving.



The Ontario Division of Mines recently presented the ROM with the "Satterly Collection" consisting of some 75 choice mineral specimens, many of which are from famous Ontario localities. Some were collected by Dr. Satterly in 1942 as part of his study "*Mineral occurrences in the Haliburton Area*;" others were collected during the uranium boom (1954-1957) from localities which he described in "*Radioactive mineral occurrences in the Bancroft Area*." Both of these were published by the Ontario Department of Mines, in 1943 and 1957 respectively, and are of considerable interest to mineral collectors in Ontario. The "Satterly Collection" includes a fine uranophane (centre) with bright yellow sprays up to 1.5 cm in diameter, from the Faraday Mine near Bancroft; a few specimens of the famous "black" calcite scalenohedra from the same locality; some exceptionally large cubo-octahedral betaite crystals from Silver Crater near Bancroft, one of which (above) is 5 cm in diameter. Other specimens worthy of mention are fluorite from Madoc, zircon from Monmouth Tp. (sharp crystals up to  $1.5 \times 1.5$  cm); some large apatite crystals; zircon crystals from Silver Crater; thorite crystals from the Kemp Prospect (one on matrix, another 5 cm on an edge) and some cobaltite crystals from Espanola.

The ROM is indeed fortunate to be the recipient of this collection, not only because of the quality of the specimens, but also because of their historic significance and the fact that many of them are the actual specimens which Dr. Satterly described in his well-known publications. Dr. Satterly is at present a Research Associate in the Department of Mineralogy and is making a great contribution to the collections by providing detailed locality information for all the Ontario specimens in our catalogue.

The Canadiana Department has acquired a Chippendale corner chair c. 1780-90, with reeded legs and cross stretcher, in dark stained birch, from the Black house, Amherst, Nova Scotia (973.136.1).



*John Smart's portrait of Lt. Col.  
Edward Montagu (3" × 2 $\frac{1}{8}$ ")*



Portrait miniatures, as keepsakes and tokens of sentiment, first became popular in the 16th century. Queen Elizabeth I possessed a portrait gallery of these representations, among them likenesses of her rival Mary of Scotland as well as of her own court favourites. Today photography has replaced the art of the miniature, but for two and a half centuries these tiny portraits were exchanged between friends and lovers, carried on journeys, worn on the person, concealed in velvet cases for the private delight of the owner, or formed a gallery of family likenesses.

The European Department's final contribution to the ROM's Jubilee Year celebrations was a loan exhibition of the Starr Collection of miniatures. We are greatly indebted to Ross E. Taggart, Chief Curator of the William Rockhill Nelson Gallery of Art, for lending it, and to Mr. and Mrs. John Starr of Kansas City who made the collection and presented it to the Gallery.

One very gratifying aspect of the exhibition is the impetus it has given to our own collection of miniatures, hitherto too small for permanent display but too good to be ignored. We are especially grateful to Mr. and Mrs. Starr for their generous gift of two eye-miniatures, a type rarely seen on the open market and a priceless contribution to the ROM's growing collection.

## PORTRAITS IN MINIATURE

HERIBERT HICKL-SZABO



Graham Reynolds, in the *Catalogue of the Starr Collection*, suggests that eye miniatures first came into fashion during the French Revolution, as a political symbol. This is quite possible, but not much later we find in George Englehard's diary the entry "an eye of Mrs. Fitz Herbert," while in Prussia Caroline Bardua painted a miniature showing the eyes of the children of Frederick William III, commissioned in 1801 by Queen Louise for his birthday (Max Boehn, *Miniaturen und Silhouetten*, ill. 34, pp. 50-51). Each of the two given us by Mr. and Mrs. Starr shows the eye of a man, one of them mounted on a lady's ring. The other, mounted on a brooch, shows the eye framed by the fluttering hair arrangement so typical in the early 19th century.

Revolutionary symbols? Much more likely that the fashion for eye miniatures grew out of the wish of a married woman to show, without appearing to do so, her feeling for a youthful admirer. An eye is less easily identified than a portrait, and 'speaking looks' are a very romantic concept. If reproached by her husband, the lady could assert that the miniature was no more than a lucky charm, or even a none-too-successful replica of her husband's own eye.

Among the miniature portraits in the ROM we now have a small group by one who may well be the most gifted artist of his time, John Smart. The first is a portrait on ivory of Lt. Col. Edward Montagu (3" x 2 1/8") initialled and dated 1790, an example of Smart's Indian period which spanned the years 1789-95. This miniature came to the Museum in 1964 in the bequest of Miss Anne M. Sterns. The second is a portrait on ivory of William Woodruffe Guidott (measuring 1 5/8" x 1 1/4") initialled and dated 1782. It is a good example of Smart's earlier period, but showing already his full stylistic ability.

Both portraits are conservative examples of two stages of the artist's development, amply noted by a number of art historians. Daphne Foskett (*John Smart, the Man and his Miniatures*, New York, 1965, p. 28) says, "Without in any way comparing the work of John Smart with that of any other artist, it cannot be denied that it is of highest quality, that the



*Eye-miniature, gift of Mr. and Mrs. John Starr, mounted on a brooch and showing a man's eye framed by the fluttering hair arrangement so typical in the early 19th century*

*Portrait on ivory of William Woodruffe Guidott (1 5/8" x 1 1/4"), by John Smart*

*Miniature portrait of Anne Woodruffe Guidott by John Smart (2 3/8" x 2")*

draughtsmanship is superb and the colouring exquisite. There is nothing spectacular about the miniatures he painted . . . The women were painted in simple dresses with attractive coiffures and the general effect was soft and harmonious. His portraits of men and women were equally successful whether the sitters wore plain clothes or military uniform . . . he had an unmistakable gift for catching a likeness . . . the finished portraits undoubtedly represented the sitters with truth and accuracy."

The third of the Museum's examples of Smart's work is a portrait on ivory of Anne Woodruffe Guidott, a very beautiful young lady (2 $\frac{3}{8}$ "  $\times$  2"). She has an elaborate coiffure with costly jewels, conforming to the fashion of the day. Her dress is ravishingly décolleté, leaving half her young bosom uncovered; her lips are open in a smile, her eyes look out alluringly. Altogether this is a most personal portrait of a beautiful woman and adds a further dimension to the current evaluation of Smart's work. Quite apart from its strong appeal to the eye, the portrait of Anne Guidott is an important example of a very intimate form of art. Like the eye miniatures, it is an interesting evidence of gallantry in 18th century life, something all too often unacknowledged by the art historian. It is familiar enough in other kinds of painting of the period, for instance "The Listening Girl"

by Greuze, now in the Wallace Collection.

The two Guidott miniatures came to the Museum from descendants of the family, who also donated other miniatures. One of these is a portrait on ivory of Henry Sealy (2 $\frac{1}{8}$ "  $\times$  1 $\frac{3}{4}$ "), unsigned and undated. It appears that Anne Woodruffe Guidott married Henry Sealy, who must have been twenty years older than she; his dates, 1736-1805, are engraved on the gold frame. On the back is a conventional hair arrangement beneath the gold monogram H & S S, indicating that the hair was contributed by H(enry) and S(?) S(ealy). This suggests that Henry had been married before, and the liberal way in which Anne chose to be painted for her husband's keepsake leads one to suppose that his palate appreciated spice in a second wife.

Information received with the Guidott miniatures adds an interesting footnote to literary history. In the early 18th century a family of North Italian goldsmiths named Guidotti settled in London, and since goldsmiths of the period often acted as bankers and pawnbrokers, it is easy to believe that in a comparatively short time they acquired considerable wealth. The last heir left a great fortune which fell into Chancery, giving rise to an interminable lawsuit. The descendants of the Guidott family firmly believe that the celebrated case of Jarndyce vs Jarndyce in Dickens' *Bleak House* was founded on this case.

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Heribert Hickl-Szabo, Curator of the European Department, was born in Graz, Austria, and came to Canada in 1950 after spending his early years in the family art and antique business, an enterprise that began three generations ago. He joined the ROM in 1959, and now holds a cross appointment at the University of Toronto as an Associate Professor in the Department of Fine Art. He is particularly interested in sculpture in the French Gothic style as it developed in France from the 12th to the 15th century.





*Portrait on ivory of Henry Sealey, apparently the husband of Anne Woodruffe Guidott; unsigned and undated*



# NATURE FAKING '73

## The Budongo Tropical Rain Forest

During the latter part of the nineteenth century and the early years of our own there existed the cult of nature-fakers. They operated concurrently with the quack medicine men, with the carny barkers of sideshow fakery, and with the con men who sold "gold" bricks or the Brooklyn bridge. They were the "nature red in tooth and claw" boys, the practitioners of exaggeration and chicanery who made a fat living writing and lecturing about their hair-raising but spurious adventures with ferocious and often fictitious beasts. Their fabrications gave many of our animals an unearned reputation for maleficence which even now has not been entirely eradicated. They cleverly gauged the human eagerness to believe the bizarre and the mysterious, and found it child's play to hoax their gullible audiences for profit.

But nature-faking need not be reprehensible. In fact, the kind practised almost every day in that venerable institution renowned for its dedication to truth and accuracy, ROM, has an altru-

*At last, a use for old coat-hangers. Padded and wrapped with florist's tape they become tree branches*

*The diorama ceiling with Sabine's Spinetail Swifts, some mounted and others painted*

**TERRY SHORTT**

*Photographs by David Pepper*



istic motive, and yet most visitors are unaware that their confrontation is with artifice.

So you think that's a 14-foot King Cobra in the Carling Gallery of World Reptiles? Not so. It's a couple of quarts of dried latex and some acrylic paint. And that 20-ton boulder from the arctic in the Ellesmere Island-Peary Caribou diorama? It's a few square yards of hardware cloth stretched over a wooden frame and covered with furnace cement and plaster-of-paris. Four good men could carry it without trouble. This kind of subterfuge is an attempt to display in durable form the likeness of a natural object in cases where that object itself is unsuitable; where problems and costs of transportation, installation and maintenance are prohibitive. The newly unveiled Budongo Rain Forest diorama is no exception. Its creation presented an exciting challenge to ROM's Display Biology Department.

The tropical rain forest, with its immense profusion of plant and animal life, is the richest of all of earth's ecosystems. It is the product of

a combination of topographic and climatic conditions that exist only in equatorial regions. It can be defined as evergreen, with trees at least 100 feet in height and rich in woody lianas and epiphytic plants, and can be maintained only in a very humid climate with regular heavy rains and a consistently high temperature. As a result, true rain forests are centred on the equator and largely confined between the Tropics of Capricorn and Cancer.

These conditions make possible the wealth and variety of life that is found in them. Unlike temperate zone forests which are made up of many individuals of very few species of trees that must be able to adapt to cool nights, cold winters and dry seasons, tropical rain forests are characterised by an abundance of different kinds with relatively few specimens of each. This peculiarity pertains also to the animal life. In west Africa, a forest only half the area of Lake Simcoe may be inhabited by as many species of birds as occur in all Canada. In a similarly sized patch of "jungle" in Colombia,



as many species of mosquitoes have been collected as have been recorded in Europe, temperate Asia and North America combined. In addition, the range of habitat niches for creatures to fill is unrivalled in any other ecosystem. The forest floor receives a steady fall of leaves and other detritus providing a bounteous food supply for bacteria, fungi and small invertebrates, which are vital to the system and prevent the forest from being smothered in its own waste (about three tons of litter fall on one acre annually). The nave-like understorey is inhabited by many shade-loving creatures. The canopy, drenched by daily rains and brilliant hot sunshine, is festooned with myriad air-plants such as orchids, ferns, lilies, begonias, long hairy lichens, pitcher plants, all riding on tree limbs 80 or more feet above the ground. Above all else rise the well-spaced crowns of the giant trees, reaching to 200 feet and providing yet another level of living space for animals.

The storeys of the forest are tied together

vertically by the profusion of lianas, woody vines and creepers, which send up their sinuous, probing stems from their anchors in the ground to reach sunlight in the canopy. Some of these lianas, the aerial ladders between the various levels of the "high rise," are the longest living things in the world, attaining a length of over 650 feet and far exceeding the height of the tallest trees.

In historic times these primeval forests have occupied no more than one-thirtieth of the earth's land mass, and are now reduced to less than half that. They are easily destroyed but the rewards from clearing them are not great. At any given moment, the main mass of the forest's energy, water, gases, minerals and other nutrients is being used in the trunks and leaves of the vegetation, and these are lost in the "slash-and-burn" cultivation method most often used. The soil, contrary to its reputation of "inexhaustible fertility," is poor and shallow, easily eroded and destroyed on exposure to sun, wind and rain, and quickly exhausted by crops.

To preserve, in effigy in diorama form, a patch of such a forest was one of the objectives of ROM's African expedition of 1968. We chose to collect and observe in the Budongo forest in western Uganda, since at that time it was not prudent to try to penetrate into the Congo.

After a week in the forest we decided to create our exhibit in such a manner that the viewer would have the impression of standing on a platform high in the sunlit canopy only minutes after a tropical downpour. (Some account of gathering the materials for the diorama may be found in ROTUNDA, Summer 1969.) On our return to ROM we found we had a number of problems. The job of background painting from field sketches and photographs presented no difficulty. We were readily able to make and install our latex casts of tree trunks and big limbs from the moulds made in the field and, through the craft of taxidermy, to mount our birds and mammals. But, as the exhibit took shape, it became evident that in order to make a convincing show some additional items were necessary. For example, we hadn't brought back a pint of glistening raindrops, nor masses of unpreservable lush soft moss. We had not even



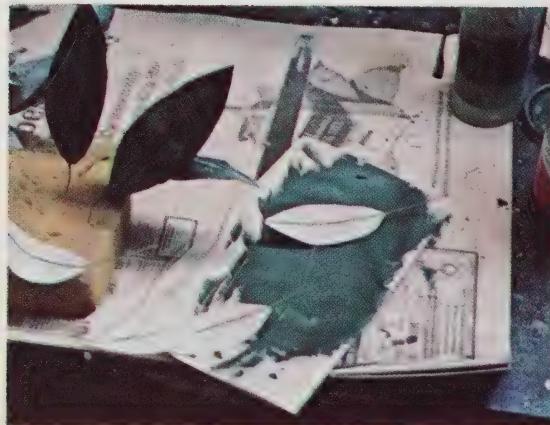
*Skin of the Black and White Casqued Hornbill, before mounting*

*Black and White Casqued Hornbill, after Display  
Biology's artist-craftsmen finished with it, mounted in  
the attitude of scolding Chimpanzees*

*Our fake baby chimpanzee, its face made of chamois leather and modelling paste*

*A stage in the process from crepe paper and masking tape to leaves*

*Tree trunk in the throes of artificial growth*



brought back enough leaves. And how to amplify and perfect the illusion of our visitor's perch in the treetops?

It was at this point that ROM's artist-craftsmen, David Pepper, Julian Mulock and Sylvia Hahn, took over. The shortage of leaves was remedied by creating thousands more out of crepe paper, plastic, masking tape and other materials. Old coat hangers, straightened out, shaped, covered with padding and bound with florist's tape, became small tree branches on which to mount the leaves. A visit to a dressmakers' supply shop resulted in the purchase of several dozen yards of moss and a bottle of raindrops. The former had been masquerading in the shop as green upholstery fringe, but as Julian Mulock folded it upon itself, stitched it together and trimmed it with barber's shears it became better-looking moss clumps than could have been achieved by any attempt at preserving or drying the real thing. The bottled raindrops had been sold to us as rhinestones but, glued to the tips of leaves and along twigs, they sparkle and shine like sunlight on dripping water. (There was a bit of cussing at the task of gluing on three thousand of the too-tiny-for human-hands little brutes.)

We needed some of the high flying *Charaxes* butterflies. We had collected some but their value to the research collection of the Department of Entomology had to be considered. In addition, butterfly wings are fragile and their



colours fade rapidly on exposure to light. So, the butterflies you see in the exhibit were made by Miss Hahn. Tiny carved softwood bodies were equipped with wings and legs, the former cut from tracing plastic and faithfully coloured, and the latter made of soft annealed iron wire. Some towards the rear of the case were made smaller so they could be perched on smaller leaves and thus heighten the illusion of depth in the diorama.

We possessed a fine mount of a big male Chimpanzee who was to be the "star" of our display. "George" had been for years a feature attraction at Riverdale Zoo who died in the mid-thirties and was mounted by sculptor-taxidermist Knud Nielsen at the time. We also had a female "chimp" that had been "stuffed" in 1910 and given to the ROM by the British Museum of Natural History about a decade later. Time had worked its ravages on these two and they needed a bit of refurbishing and reupholstering. With some fragments of chamois leather from Woolworth's, modelling paste, gesso, paint, and some black bear fur from an old pelt bought on Yonge St., David Pepper not only rejuvenated them but by a form of applied plastic surgery made better-looking "chimps" of them than they had ever been before. The female had been mounted in a position that suggested that she had something in her arms, a sort of "carrying the bridal bouquet" posture. We thought she should be cradling a baby "chimp", but we had none and it would be next to im-

possible to acquire one. So David Pepper made one. Its body and limbs were carved out of styrofoam, its little face and hands and feet modelled in paste over a wire armature, and its head and body clothed in appropriately trimmed bear fur from that same old pelt. A paint job completed the artifice, and already we have been castigated several times for "murdering that dear little baby."

Then there was that illusion of height. We felt that our visitor should be able to get glimpses through the leafy branches to the forest floor 80 feet below, but instead our case is four inches higher than the soles of his shoes. Artifice suggested that a scale model could be made, mounted in an inverted position behind a big tree limb and reflected in a large mirror on the exhibit floor. This was done, care being taken to keep the actual model invisible to the viewer and also to screen the straight framed edges of the mirror with foliage. The result is that our visitor may look down from his dizzying perch in the treetops through an aperture in the leafy screen to see a pair of elephants and their little "toto" drinking at a meandering stream far below him.

Many other little bits of "fakery" have gone into the production of the Budongo Rain Forest diorama, but so far our artist-craftsmen have not been asked to make a sow's ear out of a silk purse. If they are, don't be scornful. Truthful and accurate artifice in the interest of education and entertainment is our business.

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Terence Michael Shortt has been widely published as an author, co-author and illustrator. He was born in Winnipeg in 1910. After graduating from the Winnipeg School of Art, he joined the ROM in 1930, and has been Chief of Display Biology since 1948. He has been on more than two dozen collecting expeditions during his Museum career, and among the fruits of these are the dioramas at the ROM now open to the public: Ellesmere Island, the Galapagos Islands, the Plains of Africa, the Budongo Tropical Rain Forest, and the Carling Gallery of World Reptiles.





# HOW DO YOU SEE A BRONTOSAURUS?

*by the kindergarten class of Howard Park Public School*







ROM